THE MAKING OF A TELEVISION DRAMA SERIES

DOCTOR WHO

THE PIRATE PLANET

TARDIS

UK: £2(rec) US: $4.50 Canada: $5.95

CMS

ISSUE 33

THE PIRATE PLANET

Serial 5B
Episodes 484 -487
Season 16
Story 99

THE PIRATE PLANET is best known as the first **Doctor Who** script by Douglas Adams. It is an ambitious production relying heavily on visual and electronic effects.

It is a production which Graeme McDonald, the BBC's Head of Series and Serials in 1978, believed it would be impossible to make, and which he felt was not justified by its script. In this issue Anthony Read tells **IN-VISION** about the problems of getting the go ahead to make THE PIRATE PLANET.

Pennant Roberts also describes the problems of directing the story, in an interview first published in the fanzine *Gallifrey* in Spring 1980.

As well as our usual coverage of the story this issue, Lance Parkin examines Douglas Adams' script and discusses how his **Doctor Who** work has surfaced elsewhere.

Doctor Who enjoyed one major advantage in 1978. By pairing Anthony Read with Graham Williams, the show effectively gained the talents of two Producers and two script editors. Graham Williams had risen to the position of producer by taking the story editing path; one of the recognised routes by which BBC staff can become producers. Anthony Read had already been a producer before **Doctor Who**, and had chosen to add to his experience by tackling the challenge of story editing this very demanding series.

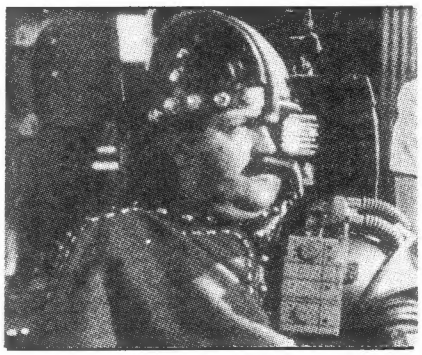
It was Read's background that enabled Graham Williams to do something long overdue in February 1978. He took a holiday; his first since he began trailing Philip Hinchcliffe in late 1976. It was intended just to be a short vacation. Unfortunately while abroad he broke his leg and so was off work for an additional few weeks. That left Anthony Read to handle all the producer's problems with THE PIRATE PLANET, as well as all the script editor's tasks.

But the main initial ***CONSTRAINT*** was the quality of the scripts. In very plain terms the Head of Serials, Graeme McDonald had told Read the material was just not good enough and suggested either ditching the story or undertaking a big rewrite.

This was in February, just ten weeks before filming was slated to begin. Under normal cir-

Characters

The Captain



"By the left frontal lobe of the sky demon, Mr Fibuli, I used to be one of the greatest hyper engineers of my time."

The gallery of shrunken planets on the Bridge is the most brilliant piece of astrogravitational engineering the Doctor has ever seen. The Captain was prouder of the Vantarialis, the greatest raiding cruiser ever built — and he built it. Even the technological wizardry of Mr. Fibuli does not match him: the Captain understands quantum mechanics well enough to argue on the same terms.

Trapped on Zanak because he cannibalised his ship to build the Bridge, trapped in his own body because Xanxia needs him to keep on destroying new worlds, the Captain longs for escape — any escape. Since the Vantarialis crashed on the planet, he has been at the mercy of Xanxia, slowly turning into the caricature he creates as a cover to his real intentions. Moons of madness! He is slowly losing his own humanity, confiding less in Fibuli and more in his pretty Polyphase Avitron — a dangerous toy which symbolises the Captain's capacity for both affection and cruelty.

The Doctor can see through his bluster immediately, and is an obvious threat.

The Captain is used to fooling all of the people all of the time: golden ages of prosperity, lights changing in the sky, pampered slavery, they all make his true work easier. He is not above boasting about his skills to friends or enemies.

He has some notion of pirate loyalty: he cannot torture a fettered captive, and has a duty to avenge his loyal officers. In the end, though, Xanxia gives him the only freedom he could ever have expected.

Mr Fibuli

"Thank you again and again, sir. Your goodness confounds me."

Mr. Fibuli is the Captain's left-hand man, his technical peer and sometime confidant. Fibuli leads a dual life in the Captain's service — constantly in danger of punishment or death for the slightest infraction, and yet (with the Nurse) one of the three people who are really in charge on Zanak. Without the Nurse's biomechanical power, though , he has learned to pacify the Captain with words alone. He is constantly on edge in case he is misinterpreted.

Fibuli has realised that knowledge is as powerful as force. Unlike others on Zanak, he knows that the lights in the sky are stars, that they are encircled by other worlds. He can run and maintain the dematerialisation engines, and create new technology to render the Mentiads powerless. But he cannot see beyond the Captain's blustering smokescreen because the true nature of the Captain's mission uses technology so advanced, even Fibuli would be unable to distinguish it from magic.

Mula

"Why? What does it all mean? Why? Why why why why?"

Mula is the despair of her grandfather, Balaton. She has been brought up by him after the death of her father at the hands of the Captain's guards — shot down to prevent him being grabbed by the Mentiads. Now, as her brother Pralix seems about to suffer the same fate, all she seems capable of doing is asking more questions — why can't she just accept what must be and live a quiet life?

In fact, Mula has only started to question her life on Zanak since Pralix started to suffer these mysterious and agonising headaches. Unlike her boyfriend Kimus, though, she only takes practical steps to change things when the Doctor and his friends arrive and choose to involve her.

She never really understands what is going on. She "can't get over the Mentiads" who she was brought up to fear, and is baffled that they slammed the Doctor to the wall "with good vibrations", yet she goes with K-9 to try and rescue Pralix from the telepaths. She is one of life's followers - and in the end, she will choose to follow Kimus.

Kimus

Kimus is a rebel without a clue. Full of hothead energy, his unfocussed anger will lead him into great danger. So when the Doctor arrives, at least he is led into danger by someone who can help him get out again.

Unlike old man Balaton, Kimus is of a generation which can only remember the times of the golden ages of prosperity. He is perceptive enough to see that the people of Zanak are only prisoners in a gilded cage. While Balaton can accept the lesser evil of life under the Captain to life under cruel Queen Xanxia, Kimus likes to know what he's accepting.

Most of the time, though, he's in the dark, as he admits: "It's all beyond me, Doctor. I don't know where I am." Yet he is quite prepared to rush in headlong, even if it gets him nowhere. This is practically demonstrated when he tries to force his way down the inertia-less corridor.

"We've all been quiet for too long, and for what?"

"We can have anything we want, can't we, except for the freedom to think for ourselves."

he rages at one stage, risking alerting the neighbours. "Pretty clothes? Pockets full of useless trinkets? That isn't what life ought to be about." He thinks life should be about looking after Mula, and he gets his chance in the end.

Pralix

Terrible agonies of the mind have afflicted Pralix for some time. What he cannot know is that some of the energy from the planets crushed by Zanak is released on psychic wavelengths, and that the neural pathways of his mind are being smashed open.

Pralix's psychic abilities prove to be strong, and although a newcomer he is soon speaking for the Mentiads. They rescued him from the Captain's guards in the nick of time. Unlike them, though, Pralix is not completely powerless when their psychic abilities are countered by Fibuli: he has retained some of his humanity, and can afford to smile. The Doctor recognises that Pralix is the practical salvation of Zanak, and uses him in the final assault on the Captain's engines.

"They found me just in time."

Xanxia

Old Queen Xanxia destroyed her own world for her own ends, and now she is destroying others to postpone her own end. She is the stuff of legends: a woman with evil powers who lived for hundreds of years.

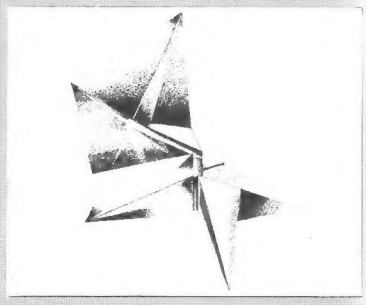
She staged galactic wars to demonstrate her supposed powers, and when she had finished, so was Zanak. All that remained were a few miserable nomadic tribes. She must have been unable to believe her luck when the Captain's ship crashed on her world, and she was able to save him.

Of course, she only imprisoned him too — a cruel entrapment in the shattered remains of his own body. And when her life finally came to an end, she postponed it. As soon as her new body is complete, she can discard the husk of her wizened old one, dwindling in the last seconds of its existence between the Time Dams.

How she must have struggled to keep her cruel nature in check when disguised as the Captain's Nurse, knowing she had the power to control his every movement and yet unable to reveal her own hand.

"I see you have found some occupational therapy, Captain. It's a good thing not to let your old skills die."

When things finally go wrong, however, she takes charge as of old — she is the Captain now, and it is she who Mr. Fibuli calls "sir". □



cumstances an option available would be to shift the story further down the production schedule and pull forward one in a better state of script readiness. This had happened the previous year when THE INVISIBLE ENEMY was brought forward to counter the loss of THE WITCH LORDS.

This year that option was not open. The late start in planning the plotting of the sixteenth season coupled with the tight constraints of making a linked-theme series, dictated the shows would have to be made in order of transmission. Regardless of complaints from above THE PIRATE PLANET would have to be made, and made to existing deadlines.

The ***SCRIPT*** that McDonald had such reservations about was by Douglas Adams. As far as **Doctor Who** is concerned, Douglas Adams had been the discovery of Robert Holmes. Whilst still a student at Cambridge Adams had begun sending in script material, storylines and ideas to the BBC in the hope of getting some work. Being a lover of science-fiction, one of Adams' targets was the **Doctor Who** office.

It was the breadth of imagination and the sharp wit exhibited in Adams' submissions that prompted Holmes to encourage the young writer. He could see Adams' had a lot of promise, but he needed to understand the mechanics of television production better; what was possible on a budget and what was not. Consequently when Anthony Read took over Robert Holmes' position, Douglas Adams was top of the list of recommended new writers.

Radio 4, however, got to Adams first. With a little help from a friend from university, Simon Brett, he was commissioned to write the pilot script for a possible new radio series in March 1977. That script was the first episode of **The Hitch Hiker's Guide to the Galaxy**, the show and the concept that would ultimately make Adams a millionaire.

That pilot was recorded on June 28th 1977 and by the end of August the BBC was ready to commission a full series for transmission in March 1978. Ironically, the recording date for part two was November 23rd 1977 - **Doctor Who**'s forteenth anniversary.

In July 1977 Adams got a second commis-

The Right Direction

PENNANT ROBERTS talks to GERAINT JONES about directing DOCTOR WHO

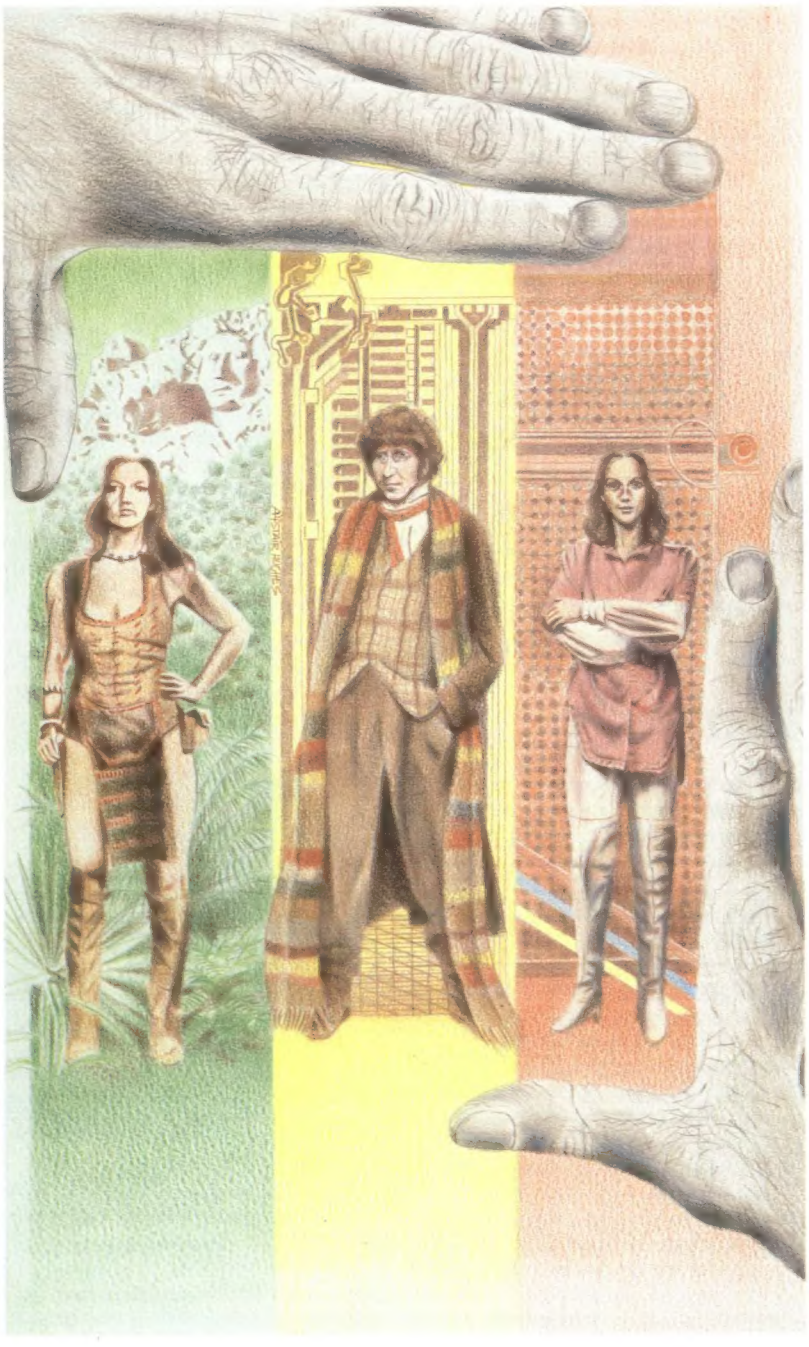
sion, this time from Anthony Read formally requesting him to expand his storyline for THE PIRATE PLANET into a full story breakdown. By that point Read and Williams had not agreed or structured the Key to Time umbrella theme and so Adams' commission was simply to develop his own ideas.

It took between July and February for just two rehearsal scripts to be written. The problem was Adams having to divide his time between writing THE PIRATE PLANET and writing **Hitch Hiker's Guide**, the latter also demanding his presence in the studio during recordings. Additionally, as a means of drawing some kind of regular income, Adams was angling for some kind of semi-permanent job in radio - a line which eventually landed him the position of producer of the Radio 4 satirical series **Week Ending**.

This conflict of interests worked to **Doctor Who**'s disadvantage because of the fundamental difference between writing for radio and writing for television. The former gave almost free reign to Adams' unquestioned wit and imagination. Constrained only by the ability of the Radiophonic Workshop to realise his ideas, Adams could do anything from demolishing a house to building an entire planet within a planet. It was, in effect, his universe to do with as he pleased.

For television Adams had to do virtually the opposite and tailor his work to the ground rules of others. It was an anguishing time for Anthony Read too. The story breakdowns and early script drafts convinced him there was material there for a genuinely inventive serial with some sparkling and often very amusing dialogue.

Douglas Adams spoke to *TARDIS* magazine in 1979: "The original idea for THE PIRATE PLANET was just the basic concept of a hollow planet, Graham was interested in Space Pirates, so we just married the two ldeas together. The original storyline was of a planet being mined by the Time Lords. The inhabitants of the planet were a rowdy lot, and the Time Lords had erected a giant statue, the inside of which was in fact a giant machine for absorblng all the aggression from the people. When they had all the ore that they needed, they sent a Time Lord to disconnect the machine, but he got trapped in the works, and he absorbed all the aggression. None of the other Time Lords had bothered to find out where he had got to so he decided to have revenge on them by lettlng the



IT is not strictly true that **Doctor Who** presents special problems compared to other programmes. Although I suppose they can be of a different order of complexity. In many series these days, especially those requiring enormous sets such as **I Claudius**, scenes for two or more episodes may be recorded in one studio session, the individual episode only being assembled for the first time in the editing suite.

Where we are different is when our electronic effects and other trickery have for whatever reason to be achieved piecemeal. A scene may be recorded on one day, and then be reintroduced on video at a subsequent studio session for additional work to be done to it. For example the TARDIS is usually scheduled in last of all. The reason for this is that the scanner may carry information from a number of other sets or film locations. Perhaps they don't all fit into the same studio. Now it's much more satisfactory to line up your insert to the TARDIS screen, so that the Doctor and Romana work to the previously established timing, than vice versa, where the scanner is left on as an overlay blue, and the two scenes are combined afterwards. It is more satisfactory both aesthetically and technically.

So the distribution of sets across your studio days must be planned considering: (a) the recording sequence I've just described; (b) the studio space required for each set; how the balance is best achieved taking man-hours and time into account; (c) the availability of the actors - which sets involve which actor; and (d) the advisability of trying to maintain some story sequence where possible, so that the back half of the show is not committed too firmly while the larger part of the first half remains unrehearsed. This can be most confusing for the performers and of course closes the doors on too many bright ideas.

Another pitfall for the unwary director can be the cartoon-style of story-telling we adopt in order to keep the adventure bustling along. The last episode of THE PIRATE PLANET contained forty scenes in twenty-five minutes. Now, the episodes of **The Onedin Line** I directed last summer averaged twenty-two scenes in fifty minutes; a studio classic may have as few as a dozen scenes in an hour and a half.

"As you can guess, we will run off a number of short scenes in the same set without stopping tape, to edit into the correct order later. Even so, short scenes undoubtedly consume a disproportionate amount of studio time, and try telling that to the studio planners.

It is up to the director to coordinate and stimulate the imaginations of the set designer, visual effects designer, costume designer, lighting designer, and so on. I try to indicate some sort of overall style early on, but you can't say 'This is precisely how I see it' and squash every other suggestion, otherwise why work with professional designers. It puts their work in a straitjacket.

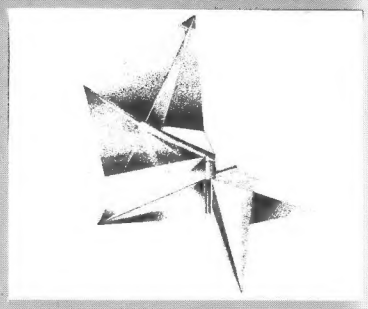
The imagery has a better chance of developing a unity if concepts are deliberately sketchy at the first coordinating meeting. Experience tells that half-way through the design process, everything will come together. After that the director double-checks that each designer keeps abreast of the others' sketches.

On THE SUN MAKERS Tony Snoaden brought a collection of photographs to my office, abstract sculptures and paintings. We pored over these and settled on a house style for the story - I think it was at the second attempt Bob Holmes' script was fantastical and obviously allegorical; we wanted something to match. So we settled on a clumsy wooden texturing to go with the clumsy wooden thinking of the tax men and the work units they dominated. After all, even Mandrel and his crew accepted their place in the scheme of things before the Doctor woke them up.

You take your visual cues from the authors text and hope and pray that you get it right first time. There aren't any second chances once the sets are built and the costumes made. There were some complaints that the whole feel of the story was too surreal. In this case I think we struck a pretty fair balance.

In THE PIRATE PLANET, Douglas Adams wanted the visual aspect of the Captain's face delayed until the last line of the first scene, so that the full horror of his half-face coincided with the trumpeting of 'Now hear this. This is your Captain speaking'. My shots were perforce plotted to increase his per-

"It is up to the director to coordinate and stimulate the imaginations"



mining equipment completely hollow out the planet, then making it jump to surround Gallifrey . . .

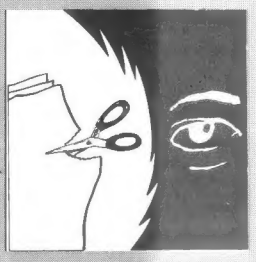
The plot was so complicated, even right from the beginning, that I remember reading a synopsis of it to Graham, after which he sank in to his chair, mumbling that now he knew how Stanley Kubrick felt.

"I felt that at the time I had caused so many problems that I would be lucky to get anywhere else, but everyone seemed very happy with the script and it was great fun recording it.

"I found that writing for K-9 was often a tempting easy way out of a situation. If you came to a door it was all too simple just to let K-9 blast a way out . . . One always has to remember that he is only a computer, and John Leeson is such a good actor that you have to dehumanize him a bit. He has to be interesting, but not anything more than a machine.

"The robot parrot idea, I must admit, was mine. I thought of it just before lunch actually. I had just finished a scene and thought that it seemed a bit dull - 'We want siomething really silly in it, so how about a robot parrot?' I left that note for myself to discover after lunch. I came back and though 'God, don't be stupid,' then thought 'Why not?' It was partly because of the Long John Silver character, and partly for K-9 to have his own enemy for once, one specifically designed for him."

But the price was Adams' inability to judge what was affordable and what was not. Good though they were, many of Adams' ideas were ***CUT*** for being too expensive to achieve.



For example, the Bridge was originally to have been part of the Captain's ship, *The Vantarialis*. Instead of a complex of towers, the pirate H.Q would have been the giant star cruiser, repaired but embedded in the mountainside where it had crashed. Representing this as model set was judged too costly and difficult to build. Another abandoned concept was that the true villain would be a Time Lord, held in suspended animation, deep underground, where the Time Dams would be holding back death at the end of his final incarnation. Plans here for an additional mausoleum set in a tower at the foot of the dams were likewise written off as too costly to be justifiable.

[It has been suggested that the Time Lord in suspended animation would be The Master, but

this notion has never been substantiated by Williams, Read or Adams.]

SCRIPT EDITING was no easy job. Working against the clock, Anthony Read finally coaxed two completed scripts from Douglas Adams by the end of February and, as per procedure, sent them for approval to Graeme McDonald.

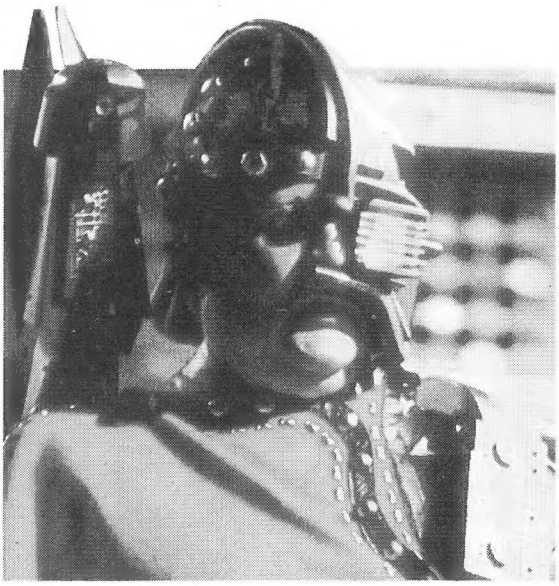
They were rejected almost immediately, together with a suggestion from the Head of Serials' office that something else be quickly pulled in as the Director Joining Date was fast approaching.

But it was too late: no other scripts were anywhere near ready, and anyway Read himself nurtured a personal conviction that the story could work, and work well. So, with Graham Williams' approval, Anthony Read worked on pruning the existing scripts and working more closely and directly with Douglas Adams on the final two. Many changes were made. For example, John Nathan-Turner recalls: "It had a wonderful line, which got cut: 'Who's a pretty Polyphase Avitron, then?'"

Commenting further on the script, Nathan-Turner says: "Graham Williams had a good eye for finance himself, and we both had to restrain Douglas Adams a bit. But Graham was always quite on top of it. He knew an expensive script from a cheap one. I don't think we actually stifled Doug's writing, but we might have done."

Seeking support, Read enlisted the help of ***DIRECTOR*** Pennant Roberts to persuade a sceptical Graeme McDonald that the restructured story could be made. Reluctantly he gave them the go ahead - most probably accepting the logic that there just was no alternative.

That battle won the next stage was to move quickly to meet the starting date for location filming, a date that could not be altered at so late a stage in proceedings. Leaving Read to polish the scripts, Pennant Roberts went ahead with briefing his team of designers so that as much as possible would be ready for Monday May 1st when Elmer Cossey would be available.



sonal mystery.

In THE SUN MAKERS, circumstances were a little different. The intention was to depersonalise the atmosphere as quickly as possible. Cordo was a D-grade and should be treated as such. So we put the nurse behind a hatch up in the air. I hadn't quite intended that we should see so little of her face, but the overall impression certainly was peculiar.We got the clue to Hade from some of the lines Bob Holmes had written, in his dialogue with the Collector. In fact, at rehearsals we added to these, going through *Roget's Thesaurus*!

Douglas Adams had a much older actor in mind when he wrote the Captain - someone with the authority of later life, a well-worn face like Jack Watson's perhaps. My priorities were slightly different. I was very concerned about the stamina required to wear such an uncomfortable costume - the half-face, the extended arm and leg. Whoever played the part needed to have a great deal of acting authority, and yet regard the physical disadvantage as part of the challenge. So I offered the part to Bruce Purchase. Once we started rehearsals, it soon became obvious that if we weren't very careful, every speech would turn out either a curse or a shout. Very boring! So we introduced the Captain's manic chuckle. Again, there were the snags - the danger being that we might accordingly weaken the character. We rang the changes to keep the audience on their toes, and highlighted the bathos at the end of the story when the Captain mourned his good friend Mr. Fibuli.

It can be difficult to give definition to different characters, especially when their names don't fall easily on our ears. I remember a production of *The Duchess of Malfi* at the Royal Court some years ago, where the whole cast was dressed in yellow. There was a marvellous unity in the pictorial sense, perhaps, but little help to the audience in following the complexities of the plot.

We often have the same problem in **Doctor Who** - a whole fistful of characters dressed in much the same style to each other, because of their planet of origin, or their function on that planet. So if you want one performance to contrast with another, you have to cast selectively.

I usually prepare a casting breakdown for those theatrical agents who want to suggest their clients to me, with elaborate background details for the various characters which I may find in the text. Sometimes I may consider altering the sex of the characters - in THE SUN MAKERS, both Veet and Marn were originally male. Then I'll study my list of actors I've worked with or interviewed in the past, interview for as much time as I can afford to lengthen my list and keep it fresh, consider the agents' suggestions and any other familiar faces.

"We highlighted the bathos at the end of the story when the Captain mourned Mr Fibuli"

Maybe I'll end up with a shortlist of six or more for each part. Then it all happens in a rush, because one factor predominates. It's not always possible to predetermine what that factor may be. Once I'd settled on Henry Woolf as the Tax Collector, the remaining casting of THE SUN MAKERS happened quickly, with the contrasts and similarities I was looking for maintained along the line. I prefer to try and stimulate the audience's involvement with the subsidiary characters as early and as firmly as possible. If they don't stand out from each other, strongly defined, the burden on the Doctor's shoulder to carry the story along becomes too heavy.

A big headache for a director on **Doctor Who** is conservation of scenery time. Of course, it's more of a headache for the designer than the director. Whereas for a serial like **Penmarric**, furniture can be hired for a short period of time and sets may stand for the duration, in the science fiction world we have to build everything from scratch. With a purposeful film schedule, we can save some of this time.

The entrance at the foot of the mountain in THE PIRATE PLANET, through which the Doctor and Kimus reached the inertia-less corridor, was in fact the entrance to a disused railway tunnel, infilled with scenery. We later used this same piece of scenery in Queen Xanxia's set. Some of the cabinets filmed at the power station, our Engine Room, were reused in the studio on the Bridge. And with so many scenes on the Bridge, we needed to bring the set into the studio for both recording blocks. In the first session, the back wall of the set doubled as the wall of the trophy gallery, and then was redressed as the corridor to the Bridge on the second occasion. Thus in not having to wall these two sets, we saved time towards the construction of the Square. Early on there had been talk of putting the Square onto film, but with twenty minutes screen time involved it didn't make much sense - five days filming for this alone. The tunnel, mine and hillside were on this occasion the greater priorities."

I've referred already to the Engine Room set in THE PIRATE PLANET - Douglas Adams had assumed we would shoot the scenes in the studio. Scale was the first disadvantage: what size of engine room do you need to drive a hollow, space-jumping planet?

Moreover, the engine room was required to explode in the final episode of the story. Perhaps you will have noticed that some of our studio explosions can be very puny affairs - a few loud pops and a lot of smoke and camera shake. There is a low limit set to the use of toxic materials in a video studio for very good reasons, and by toxic materials in this context I mean Fullers earth and small pieces of polystyrene, the tools of the visual effects team's trade. The fans which keep each camera cool have a tendency to suck up any particles of grit and rubbish in the air. Electronic fault-finding can be a long and costly business.

However, the film camera is comparatively robust. In actual fact, the duration of a smallish 'model' explosion is quite brief, perhaps less than a second. And although it is possible to 'stretch' video real-time by using the video-disc, as in **Match of the Day**, the more you stretch the more the picture quality suffers. Given sufficient light, you can run film through a 16mm camera at up to six or eight times normal speed without loss of picture quality, thereby stretching the duration of the effect six or eight times. It will then appear to have more 'weight'.

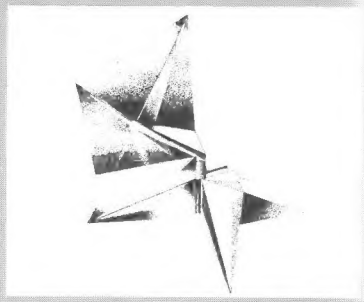
On the other hand, the 'spanner in the works' could not be achieved on film within the time scale of the programme. On a feature film, one would use 'travelling matte', but I doubt that many of the *Star Wars* effects worked first time. In the world of **Doctor Who**, it was quicker and simpler to use the video version of travelling matte - ChromaKey, where the combined effect can be viewed and checked as it is recorded. The man in blue holding the spanner could hear the seconds being counted down to the instant before the explosion (previously edited on film) occurred. Our conclusion was that we film the engine room, adding the spanner and Mentiads image in the video studio.

OU will remember that the Captain and Mr. Fibuli appeared in the Engine Room in the previous (part two) scene. The polyphase avitron and the 'bionic' components of the Captain's costume would therefore need to be ready in time for the first day's filming. Until I had cast the actor, Peter Logan couldn't really start the job. Peter prepared a number of sketches for the bird, I gave him the nod, and off he went to build. With hindsight, the colour of the avitron was too dark for it to stand out against the backing of Jon Pusey's Bridge set, but of course by the time we saw the two together our hands were tied. There are some things that can't be altered last minute. You can imagine the cringeing and gnashing of teeth in the production gallery that day."

I always try and give Dudley as much motivation and scope as I can. When the Doctor was led up the plank at the end of part three, we deliberately left a hole of thirty seconds or more in the dialogue for Dudley to take over. Music could convey the atmosphere far more effectively than dialogue at that point. And since Dudley is such a good craftsman, his orchestrations not only have mood and melody, they invariably fir the action to the proverbial split-second."

A **Doctor Who** story is like an enormous jigsaw. The painting is the author's treatment, developed by the producer and script editor and entrusted to the director. Firstly, I stand away from it to consider the overall style/subject matter relationship. Very soon, that complete picture starts to disappear, and I'm left with small pieces of details in my hands, and the responsibility that it's my hand on the paintbox and scissors. I can retouch each jigsaw piece to match or contrast with its neighbours; or I might need to trim the edges to make each join snugly.

Finally, after all the shots, all the scenes have been recorded, each episode is joined together. If I've worked skilfully, the pieces should fall back into place. Quite amazingly, my jigsaw often reappears in a completely fresh light." □



able as film cameraman for one week.

It was a tight schedule to work to, and compromises had to be made. The script suggested the town square, where much of part one takes place, should be a location, but finding a site, redressing it to look opulent, and shooting nearly half an hour's worth of film would eat too deeply into the time slots. So it was decided to do the square as a complex of studio sets. Conversely the script references scenes in Zanak's engine rooms only twice - which would normally dictate a small studio set, possibly even just a "flat". But Roberts wanted a setting that would convey the vast power of the pirate planet's ability to jump space and wrap itself around entire worlds. Futuristic looking power stations usually served to provide large-scale, high-tech setting for science fiction serials, so one of the briefs handed to production assistant Michael Owen Morris was to locate a venue where such a day's filming could take place.

Many references to the automated mining processes appear in the story's key mid-point, so those could not be lost. Nevertheless, just as with the town square, it proved impractical to consider redressing a mine location to give it a *Star Wars* look. They would have to shoot what they could find.

The mountain-side entrance to the Bridge would be done as a pre-fabricated prop. Originally set designer Jon Pusey had envisaged a sloping hut construction that would look as though it was jutting out from the hillside, but when Michael Morris returned with photographs of a disused railway tunnel they could use, the plan was remodelled as a large doorway and jamb that would totally fill-in the tunnel's maw.

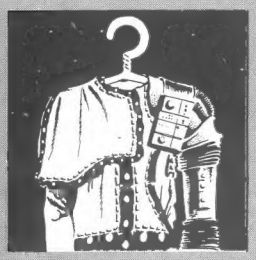
The ***LOCATIONS*** scouted were all around the Gwent area in South Wales with the hotel ground-base for that first week in May at Monmouth.

Travelling to Wales on the Monday morning, their first site was Berkeley Power Station in Gloucestershire, where the team planned to film that afternoon. The big problem there was the Captain's costume.

Douglas Adams had had in mind a late middle-aged actor to play the Captain, with a lined, weather-beaten face but with a voice that

could shout with the ferocity of a Battery Sergeant-Major. However, the script also labelled the Captain as a figure who was half-man, half-robot; one side of him being wholly human, the other half a machine.

Realising this entailed a collaboration between Costumes and Visual Effects. It was decided that ***COSTUME*** designer Rowland Warne would design the whole outfit, but creating the mechanical elements would fall to Colin Mapson's assistant, Peter Logan. Because of the need to take mouldings for all the fibreglass pieces, Logan could not begin to start work until the actor playing the Captain was cast. Discussions took place with everyone agreeing they would need a powerfully built actor with sufficient stamina to endure wearing what would be a very heavy, hot and uncomfortable costume. Pennant Roberts chose six-foot actor Bruce Purchase in early April.



The knock-on result was that the robot half of the Captain's costume was just not complete by the time filming began. In particular, the "bionic" body suit was unavailable. Thus a hasty rejuggling of the Captain's one location scene was performed so that he could stand behind a stair rail, his robot side angled away from the camera, with close head-and-shoulders shots only filmed during his speeches. After a race against time, the head-piece and parts of the arm section were completed sufficiently for use.

Other items taken to the power station were the various consoles and control cabinets that were needed for the episode four pyrotechnic destruction of Zanak's engine room. These sequences were the last to be shot that day.

Day 2 was easier. The main bulk of the film unit took off for a day in the countryside, leaving the scenic crew to pack up at Berkeley and prepare the Day 3 venue. The fields and meadows of Bleanavon and Nantyglo were where all the scenes of the Mentiads marching were shot.

Day 3 brought with it one of the traditional problems that plagued **Doctor Who** location filming - onlookers. As the 45-strong unit prepared and rehearsed for the railway tunnel scenes, word spread to the nearby town of

Total Perspective

LANCE PARKIN analyses the work of DOUGLAS ADAMS in the light of his scripts for DOCTOR WHO

DOUGLAS Adams wrote THE PIRATE PLANET and the first radio series of **The Hitch Hiker's Guide to the Galaxy** at the same time, around August 1977. It is not surprising, then, that the two share themes, ideas and even some lines of dialogue and jokes.

Although Adams now plays down his time on **Doctor Who** (the potted biography at the beginning of each book lists the job alongside chicken shed cleaner), the programme has remained an important influence on him. Even the most casual **Doctor Who** fan must notice uncanny parallels between the Adams' first Dirk Gently book and the two Season Seventeen stories he scripted. Adams would not re-use as many ideas from THE PIRATE PLANET as from his other **Doctor Who** scripts, but a Hitch-Hiker fan wouldn't have too much difficulty spotting the parallels that do exist. More important is that both **Hitch Hikers** and THE PIRATE PLANET have the same intention, what John Nathan-Turner would later dismiss as "send-up".

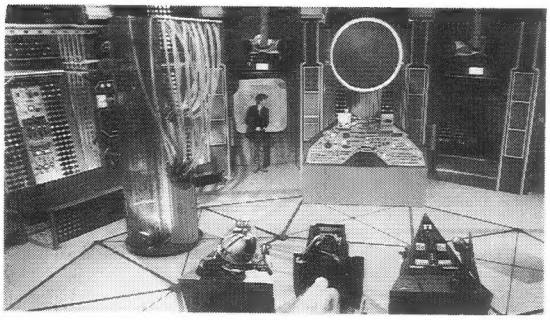
As noted in *Don't Panic*, Douglas Adams approached Robert Holmes with a full storyline only to discover that the script editor was leaving the series. The details of this first draft of the story are summarised in the 1986 DWM Winter Special. It is fascinating to note that the original concept contains all the familiar devices of the Hinchcliffe era: revenge, insanity, possession, violence and the misuse of Time Lord power. The implications that could have had on the future of both the programme and Douglas Adams himself must remain speculation though.

The programme was already changing when he arrived, with his first discussion of the script taking place with both Robert Holmes and his successor as script editor Anthony Read. This was far too late for the script to be used in season fifteen (despite all the problems with scripts falling through that year), although Holmes managed to incorporate the aggression-draining machine. Any intentions Adams may have had to write a new BRAIN OF MORBIUS or PLANET OF EVIL would have been irrelevant by Season Sixteen. By the next season, the violent aspects of the show had given way to comedy. THE PIRATE PLANET is perhaps the first story with no Gothic elements for a long while although as Adams points out the threat of a planet squeezing the life out of other planets is "quite a horrific one" [*Doctor Who -The Unfolding Text* p170]. As Tulloch and Alvarado observe, the various diverse elements that make up the final production are all sf cliches (psychic gestalts, cyborgs, air-cars, guards in black with ray guns, robots, a sinister immortal power behind the throne). The author is fully aware of this, and is actually parodying the conventions of the genre. The intention of this first script (and Adams later stint as script editor) is the same as the **Hitch-Hiker's Guide to the Galaxy**, to make fun of the sort of science fiction that was becoming popular in the aftermath of *Star Wars*: hardware orientated, morally simplistic fare with cod science attempting to justify the more ridiculous elements.

Who was not the blank slate a new radio show could be. Indeed one of the show's strengths was the semi-rigid continuity (an aspect of the show that became more and more important in the late seventies as the *Doctor Who Appreciation Society* gained members and Marvel began to publish a mainstream weekly comic, both of which printed detailed past storylines for the first time). Douglas Adams would later fall foul of

hard-core fans for tampering with the established traditions of the show. Graham Williams and Douglas Adams were both vigorous in the defence of their approach to the series. Audiences were used to huge budget special effects now, and **Doctor Who** would fall flat on its face if it tried to ape *Star Wars*. Adams and Williams would play on the natural talents of Tom Baker and concentrate on the inherent ludicrousness of a series that focussed on a runaway immortal, his beautiful female assistants (not that the Doctor even noticed that his companions were becoming more and more sexy. In the first episode of THE PIRATE PLANET he is incredulous when K9 suggests that Romana is prettier than he is) and robot dog as they flew around the universe, always landing in a gravel pit in Gerard's Cross or wobbly cardboard corridors where they would fight men in green rubber diving suits. After fifteen years even the Daleks were looking creaky, and Douglas Adams risked the wrath of Terry Nation by finally admitting the implausibility of a monster that couldn't climb stairs and could be rendered helpless with a carefully placed hat. If people wanted serious sf they could watch **Blake's Seven**, **Doctor Who** would be a lot shrewder. The 'gamble with time' paid off. With the help of an ITV strike, renewed interest in the series after the recent return of the Daleks and a hugely popular Doctor the last episode of CITY OF DEATH won the highest ever ratings for the series.

All this was still a year or so in the future when THE PIRATE PLANET was written. Adams' first story contained a lot of what Neil Gaiman charitably calls "*Hitchhiker* in-jokes". The major plot points of the **Doctor Who** script later re-emerge as minor details in the radio series or books. So, for example, Queen Xanxia's fate is the same as the Galactic Emperor in the first book: "The hereditary Emperor is nearly dead and has been for many centuries. In the last moments of his dying coma he was locked in a stasis field which keeps him in a state of perpetual unchangingness." In both stories the heroes, shortly after an air-car ride, travel down through tunnels to discover that a planet is hollow and capable of containing other planets, although Magrathea has the opposite purpose to Zanak, building planets rather than destroying them. The original draft of the **Doctor Who** script seems to contain yet more parallels. The huge statue containing a machine to remove aggressive tendencies would finally be used by Adams in the last episodes of the second radio series. Here, Arthur Dent lands on the planet Brontital and discovers a huge statue of himself; later on the same planet he is told that the Dolmansaxlil Corporation have erected an machine on the planet's moon that broadcasts subliminal messages (although here the Corporation are forcing people to buy more shoes). The most glaring example of Adams reusing one of his best jokes occurs in episode two, when the Doctor berates a guard for leading a futile life: "Standing around all day looking tough must be very wearing on the nerves...long hours, no intellectual stimulation" - a scene straight from episode two of the radio series, and repeated in all subsequent versions of the story, when Ford Prefect (himself a character devised by Adams as a reaction against the Doctor- a character that would rather go out for a drink than save the universe) asks a Vogon much the same thing.



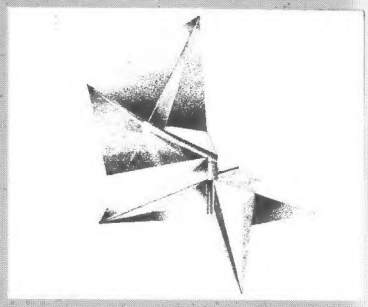
Adams' later work would lift things even more blatantly from his **Doctor Who** work. Douglas Adams fans who buy the CITY OF DEATH video will feel a sense of *deja vu* , the main plot is exactly the same as *Dirk Gently's Holistic Detective Agency*: an alien trying to travel back in time to prevent the destruction of his race in the spacecraft explosion that started life on Earth. Not only this, but Professor Urban Chronotis in the same book is based on Professor Chronotis from SHADA. Again some of the lines are lifted verbatim (Romana's suggestion that St Cedd's College was named after Saint Cedd for example). This perhaps explains why Adams has never novelised his **Doctor Who** work, although the fact that WH Allen wouldn't be able to offer him a thousandth of the £850,000 advances he now earns for every book is probably a factor. Douglas Adams' work on **Doctor Who** continues to influence his more recent writing. *Life, the Universe and Everything* is based on a **Doctor Who** movie project that fell through, and this explains why the character of Slartibartfast changes dramatically between the first and third book. He both acquires a time machine and starts to act like Tom Baker. With his odd dress and eccentric behaviour Dirk Gently could also pass for an incarnation of the Doctor.

It is hardly plagiarism to reuse your own ideas, and Douglas Adams is quite entitled to develop his concept in print. He used to use **Hitch-Hiker** references (the Doctor even read a book by Oolon Coluphid in DESTINY OF THE DALEKS). It is a little disappointing that a writer of such obvious imagination reuses a couple of major ideas from his earlier work in his latest books, but this doesn't detract from either the series or the novels. The first *Dirk Gently* book might even add something to the **Who** mythos by explaining why its hero chose his name: Chronotis says,

"The Universe...it's like a human body, you see. A few cuts and bruises here and there don't hurt it. Not even major surgery if it's done properly. Paradoxes are just the scar tissue." (*Dirk Gently's Holistic Detective Agency*, p228).

Is this Douglas Adams' cod scientific explanation for the Doctor's name? □

The elements that make up the production are all sf cliches; Adams is fully aware of this.



Daron Felen. By lunch-time, as Michael Owen Morris remembered, "what seemed like the whole population of South Wales arrived to watch us".

Day 4 took the team away from public gaze and down into the Abercrave caves of Dan-yr-ogof. This former mine turned tourist attraction provided the exteriors and interiors for the Captain's own mines. Pennant Roberts had hoped to film in some of the small but spectacular gallery caves, but their lack of space for cast crew and equipment was prohibitive, forcing them to use the larger but less awe-inspiring Cathedral Cave. For the mine shaft exteriors Douglas Adams had suggested night filming, but the budget would not run to that luxury. After they had finished Tom Baker accepted an offer from the management of the Caves to open officially Jubilee Passage, a new extension specially planned for tourism and due to open to the public the following year.

Lunch-time on Day 5 saw the completion of filming back at the railway tunnel site. It had been necessary to split filming at this venue since the BBC had only been granted one day's sole usage of the Dan-yr-ogof caves, and this had been stipulated as Thursday. Back at the tunnel entrance the remaining filmed sequences were shot, including the Mentiads battle with the Captain's guards and the last scene of all as they watch the Bridge being blown up. For this final scene a large arc-lamp fitted with a coloured glass plate simulated the yellow glow of the explosions onto the actors' faces.

After a few days off, rehearsals with the artists started on May 11th in preparation for the first block of recording; just two days at TV Centre on May 22nd & 23rd.

This gap gave the ***VISUAL EFFECTS*** team the time they needed to complete the Captain's costume and his ever-present "friend" the Polyphase Avitron. Although Ray Harryhausen's film *Clash of the Titans* had not yet been released in early 1978, Douglas Adams' script describes the Captain's killing machine very much as a parrot version of the automaton owl seen in that movie. The Avitron's laser beam projecting eyes, for example, are listed as shielded behind mechanical shutters that open and close

like the iris of a camera. Similarly, when the Avitron first sights K-9 on the Bridge monitor, its "squawks of rage" are described as accompanied by a flapping and beating of its metal wings. In the original script the Avitron also spoke - intoning "Pieces of silicate, pieces of silicate" at intervals.

Unable to afford the time or the money to produce a fully mechanised and articulating parrot, Colin Mapson settled for a simpler but more streamlined design. Two Avitrons were built, both by Tony Oxley - a former effects designer, now turned freelancer. The first model was a simple dummy. This was the version that normally sat on the Captain's shoulder, and was also seen flying in the dogfight with K-9 in episode three. The second was the close-up version with lights and emerging cable controls that operated the swivelling head and the fold-out wings. For take-offs, landings and any complicated manoeuvres the bird was flown by a Visual Effects assistant dressed completely in a bodysuit made from the same blue fabric as ChromaKey backing cloth.

With just one exception all model shooting was done in the electronic studio - the town, the air-car, the small model of the Bridge (used for perspective shots with the town), and the spinning miniature of Zanak. At the close of part four, as the Doctor contemplates doing "something immensely clever", an inner-circle hole with a soft edge was electronically added to the picture, and into that was added some pulsing *shash* as he prepares to liberate Calufrax from its pirate captor.

The one filmed effect (done on a stage at the Visual Effects Workshop) was the big model of the Bridge as it gets blown up at the end of the story by the Mentiads. This sequence was shot at high speed on 16mm film.

The sequence was later edited into the **Blue Peter Doctor Who** retrospective reel for the forthcoming commemorations of the show's fifteenth anniversary. It replaced some less spectacular footage from THE WAR GAMES that had been seen during the **Blue Peter** tenth anniversary review.

ChromaKey and other ***ELECTRONIC EFFECTS*** played a very large role in this serial, mainly thanks to Dave Chapman's ex-

Read and Re-write

THE PIRATE PLANET very nearly never made it onto the screen. Despite the critical acclaim and fortune that would later follow him, Douglas Adams' first scripts for television were laden with enough flaws almost to doom his broadcasting career at the outset. At that time only two men had faith in his TV potential - Anthony Read and Pennant Roberts. The former recalls the tribulations they faced:

"Douglas's enormous talent was immediately apparent to me, as soon as I saw his first scripts for **Hitch Hiker's Guide**, which is what led me to commission him. It was not always easy to see what would work on screen, but I knew there was enough there, if I could shape it correctly. He had that amazing imagination, firing off in all directions, some of which were right for **Doctor Who**, and some of which were following quite different conventions - the jokiness of the series at that time was always a very fine line which had to be walked with great care, and Douglas was naturally inclined to leap all over it, given half a chance.

"The big problem was that he seemed to have absolutely no idea of shape and form for narrative drama, and despite all the sci-fi effects **Doctor Who** is essentially about telling stories within a proper, conventional dramatic structure. No matter how brilliant the imaginative ideas, the basic rules of drama still apply. When this is forgotten, the series fails, as we saw in some later sessions. So, it was down to me to perform the necessary surgery, with Douglas's willing co-operation.

"In fact, when it was all happening I was on my own in the office. Graham had gone on a short holiday, a much-needed break, in Madeira, where he had tripped over a low wall and broken his leg. So he was out of action. When the first draft came in, Graeme McDonald. who was then Head of Series and Serials, saw it and tried to pull the show, believing it would never work. It really did look that much of a mess."

Determined that there should be no misunderstanding of all the objections, Graeme McDonald set down his criticisms in letter which he sent to Anthony Read's office in March 1978:

"On the basis of the first two scripts this won't do. The situation is over-familiar: the dominant Captain and the underground proles working in the mines. There is no plot development. The situation they are in is not stated until the end of episode two.

Worse, there is no threat to the Doctor or to the viewer. We are doing science-fiction remember, not 'Comic Cuts'. The Captain with the parrot is a cod figure out of 'Treasure Island' with jokey lines which will inevitably lead Tom to stop taking himself seriously again. Indeed, in episode one, page 38, the Doctor has lines like, 'Take me to your leader' which will start the rot all over again. Again, in episode two page 6: the tea cups routine is too jokey.

Is Romana well enough set-up in serial 5A? There is no development for her in this one. It's Leela all over again. And the Key to Time, which I had understood as being a important ingredient, is dismissed in a stage direction. I suggest we submit a stronger set of scripts before Pennant joins."

Stung by this harsh judgement, Read nonetheless agreed the points raised were valid. The structure had to be rejigged and rebalanced, but as time was growing short, it had to be done using the existing characters and settings of the story so that the director could work on the sets, locations and castings while he worked, with Adams, on the plot flow and the dialogue.

In particular Read was keen to prune out the excessive comedy without losing the stylish wit he had observed from perusing the first **Hitch Hiker's Guide** scripts. The following is an example of dialogue from episode two he determined to lose:

CAPTAIN: Speak girl. Who are you that you dare to intrude upon my ship?
ROMANA: Interesting. You call this mountain your ship. Bit cumbersome isn't it?
CAPTAIN: Your name girl . . .
ROMANA: Romana. Romanadvoratrelundar. Tell me, have you had an accident?
CAPTAIN: Silence.
ROMANA: I only ask because whoever patched you up obviously didn't know much about the new developments in Cyboneutraulics. Do you get a squeak when you move your arm like this? *[DEMONSTRATES]*
CAPTAIN: Silence. Or the silence of death descends on you in the winking of an eye. *[THE POLYPHASE AVITRON OPENS ITS LASER EYE]* Now, how have you come to this place?
ROMANA: By TARDIS. I'm a Time Lord you see, or at least I will be soon. I've still got a couple of qualifying exams to take, and all the dinners to eat as well, which is terribly dull but . . .
CAPTAIN: By the Mealy-mouthed Prophet of Agranjagzak, speak plainly. Obliteration is at hand. *[HE GESTURES VIOLENTLY WITH HIS ROBOT ARM]*
ROMANA: See. It does squeak, doesn't it? Now the new frictionless bearings . . .

The intense, collaborative effort needed on the scripts meant the cast would start with material liable to change all during rehearsals, filming and recording. The key questions therefore were: Would Pennant Roberts support this principle? And what would be the decision of Graeme McDonald? Read recalls:

"I knew it would work, but I had a really hard fight to persuade Graeme. Fortunately I was supported by Pennant Roberts, who was to direct it, who promised Graeme he could manage the more outrageous effects. But it was only by putting our own heads very much on the block that Pennant and I succeeded in preventing its being pulled. I have to say that when the show was finished, Graeme very graciously apologised for his doubts." □

THE OTHER PARROT SKETCH

DAVID OWEN examines the first script for DOCTOR WHO from DOUGLAS ADAMS

IN a reprise of the previous season's deliberate or otherwise following up of a low-key atmospheric opener with an all-singing all-dancing space opera extravaganza, THE PIRATE PLANET offers a one hundred and eighty degree contrast to its predecessor, THE RIBOS OPERATION. From episode one's initial bombastic opening bars, care of Dudley Simpson, framing a model shot of the Bridge (a design clearly influenced by Chris Foss, a science fiction illustrator very much in vogue in the late seventies), to the final episode's slow-speed detonation of said bridge, the piece is one hundred and one percent science fiction, and nothing else. The emphasis is on the science rather than the fiction in this case. One can imagine THE PIRATE PLANET as the lead story by Isaac Asimov or E.E. "Doc" Smith in a late thirties edition of a Gernsback or Campbell edited pulp monthly, complete with sensationalist artwork depicting rivetted rocketships flying the skull-and-crossbones. This allusion holds up well, as by and large the science in the story is not esoteric gene-splicing or micro-

processor ingenuity, but no holds barred planetary teleportation and stellar engineering. With bulkheads and rivets. All this technology does tend to get in the way of in-depth characterisations, and the story wisely shies away from too many of these, in favour of further exploring the relationship between the Doctor and his new companion Romana. The two of them get far and away the best dialogue of the piece, for example

[THE TOWN SQUARE ON ZANAK. A CITIZEN APPROACHES THE DOCTOR, ROMANA, AND K-9]
DR: Excuse me, would you take me to your leader. What we'd like to know is what pl..... [THE CITIZEN IGNORES HIM COMPLETELY, WALKING ON. ANOTHER FOLLOWS] Halt! What we'd.... [HE IS AGAIN IGNORED] You're not doing very well K-9.
K-9: Master ?
DR: No
K-9: Suggestion, Master
DR: What ?
K-9: Suggest you allow Mistress to make contact.
DR: Nonsense! Making contact with an alien race is an immensely skilled and delicate operation. It calls for tact and experience...what would she know about it ?
ROMANA: [TO NEW CITIZEN] Excuse me ?
[HE STOPS INSTANTLY AND ENGAGES IN CONVERSATION]
K-9: She is prettier than you, master
DR: Is she ? What's that got to do with it ?

Another example is:

[THE DOCTOR IS BEING WHIZZED DOWN AN INERTIA-FREE CORRIDOR]
DR: I'll never be cruel to an electron in a particle accelerator again...

And yet another:

[THE DOCTOR AND KIMUS ARE FLYING TO THE BRIDGE IN A STOLEN AIR-CAR]
KIMUS: You're very good at this. Do you drive these things for a living ?
DR: No. I save planets mostly, but this time I think I've arrived far, far, too late.

Romana's white gown and polysyllabic name of the previous story, hinting she is as ceremonious and archaic a superbeing as her peers, are now superseded by a characterisation to compete with the Doctor more on his own terms. The high forehead and detached attitude still betray an academic background, but lines like "I had an air-car like this once. It was a present for my seventieth birthday" hint at her being more of a cosmopolitan play-girl, who much to Daddy's relief was actually bright enough to get into University, rather like **The New Avengers**' Purdey. Interestingly, when she is stopped by a guard while examining the Bridge through a telescope:

GUARD: This is a forbidden object
ROMANA: Why ?
GUARD: That is a forbidden question. You are a stranger ?
ROMANA: Well, yes.
GUARD: Strangers are forbidden
ROMANA: I did come with the Doctor
GUARD: Who is...
ROMANA: Ah, now, don't tell me. Doctors are forbidden as well.

The guard is allowed to have faintly ridiculous dialogue, whereas Romana plays it dead straight.

The apparent threat to order and decency in the first couple of episodes comes from two sources. Firstly, the Captain, and his engineers, voiced by Mr. Fibuli, and his guards. All the threats and bluster are confined to the Captain, with Fibuli as a blameless implementor of his wishes, an Oppenheimer to his

pertise and Pennant Roberts' high degree of familiarity with the techniques. A moving ChromaKey background system, which had been planned but which was dropped from THE RIBOS OPERATION, was used in this serial to provide a moving stock-footage sky background for the model shots, most of which were done in the studio, and for scenes of the air-cars in flight. For the filmed explosion of the Bridge, the sky is a static painting.

The air-cars came in two sizes. One was a small model. This was mounted on a rod and used for long shots by inlaying it to scale over the miniature town set which was carved out of jabalite. A new gadget called an "Image Store" (a very early form of digital image processing) was used to make the picture of the air-car shrink as it flew away into the distance. The other car was a full-size prop, made by modifying and adding to the fibre-glass hull of a small power boat.

The transom was specially reinforced so that the whole "boat" could be mounted onto gimbals. This suspended the hull a foot or so above the floor, enabling it to be tilted on cue to simulate turning and banking when shot against the moving sky background. Instructions to the camera operator to rotate his picture through 10 degrees also helped the illusion.

The "spanner in the works" scene also employed the ChromaKey body suit. This was a complicated video effects shot to put together. It involved timing precisely the combination of filmed pyrotechnics, the spanner on a ChromaKey background, and inlaid images of the Doctor and two Mentiads, electronically processed to add soft-edged borders to their faces. This shot was compiled during the Gallery-only post-production day.

Another complicated ChromaKey set-up was the inertia-less corridor. The actual tunnel was a model that split length-wise into two halves. When placed side by side this double length of tunnel wall could be pre-recorded as a moving background onto a length of tape. This tape was then replayed and copied many times over to provide a moving background for the characters as they zip along the tunnel. Locked back together the model could be viewed as a tubular tunnel from either end. In this form the picture of the miniature set was added to a live action set of the corridor entrance.

The Image Store system was then employed to zoom-in or out vignetted cut-outs of those

figures seen travelling in the corridor. With a ChromaKey mask added around the live set, the figures could be made to disappear as they went out of view.

A Gallery rostrum camera was used for the selective negative effect seen whenever an attempt is made to "turn Xanxia off". To do this required actress Rosalind Lloyd to stand very still whilst the shots were recorded. Later, during post-production, those images were copied onto tape in black and white, via the rostrum camera, with a cut-out vignette to eliminate everything but her from the copied picture. That monochrome picture was then switched into negative and played back, in synchronisation with the originally shot footage, onto a third tape deck. Thus, by intermittently flicking in the overlay of the negative picture, the output image of the nurse on the third tape deck would contain the electronic effect as seen in the broadcast episode.

There were some simpler electronic effects, such as the force wall which the Mentiads throw up between themselves and the guards, and the flashes from the guards' guns. Good old-fashioned rollback-and-mix plus a standard ChromaKey inlay from the rostrum camera was used for part four's opening scene as the Doctor talks to his imaged double. The distortion effect, whenever the TARDIS and Zanak try to materialise at the same spot at the same time, were reflected images from sheets of Mirrorlon - the same material which, when pressed from behind, produces the effect of the Ice Warriors' sonic guns. Straightforward ChromaKey was used for the TARDIS scanner.

More complicated to do was the image of Pralix as he is telepathically overlooked by the Mentiads right at the beginning of episode one. In the studio, output from the camera shooting Pralix had to be fed to a colour ADA monitor on the studio floor being looked at by another camera. This ADA monitor had had its screen smeared with grease to make the image blurred yet shiny. It was then the vision mixer's job to fade slowly from the live shot of Pralix to the ADA picture which was gradually, for effect, altered in contrast to give it a solarised look. That composite tape was then rewound and played back through the rostrum camera as the scene in the Mentiads' temple was shot. More black masking over the rostrum camera, plus the feeding in of a neutral coloured background to remove the black, and a little soft edging

Eisenhower. Subsequent developments, however, reveal that the Captain is technologically literate also, as significantly are all the key players in this drama. This jars somewhat with all his "by the beard of the sky demon" threats and protestations, but all is later revealed.

The Captain initially appears to be merely a dictator with a dislike for telepaths, and his regime, where he is heard, but never seen, and revered by all but dissidents, is pure 1984.

The telepaths so distasteful to the Captain are the Mentiads (All male - are there no *Womentiads* ?), who appear initially to be nothing more than psychic evangelists, keen to convert by proxy, in this case the unfortunate Pralix, to their form. Their threat is initially rather vague, seeming to consist of kidnapping changelings, and working wonders with force fields. In a simple but effective plotting device, re-used so often, they are seen as a threat only through not having had the chance to explain themselves.

The story appears to have been fun to write and to perform, especially when one examines the characters of the sympathetic inhabitants of Zanak. They read like cliches, which as exactly what they are, affording some hilarious dialogue

MULA: Why? Why, Why, Why, Why?
BALATON: Oh Mula, don't spoil everything by asking so many questions.

Whilst Mula's role appears to be largely decorative, and Balaton's solely to remember the way things used to be on imperial Zanak, and warn about having lost one grandchild already. It is with the character of Kimus that most entertainment can be derived. With the Doctor as an unconventional unswashbuckling unromantic hero, a Jamie or Harry figure has often been necessary. In later seventies **Doctor Who**, the viewers can amuse themselves by spotting the young rebel with the trendy haircut who will get the girl at the end of part four and play the "principal boy" part. However, with some of his dialogue it is impossible to believe that Messrs Adams and Read did not have their tongues firmly cheek-embedded. Take for example: "We've all been quiet for too long, and for what ? Pretty clothes ? Pockets full of useless trinkets ? That *isn't* what life ought to be about", and (about the Captain) "He makes us his fools!" Most striking is after the Doctor's speech about the fate of the planets swallowed by Zanak, most recently Bandraginus V, source of the Oolium Kimus is holding he addresses the stone: "Bandraginus V, by every last breath in my body, you'll be avenged." David Warwick gives a performance that is ideal for **Doctor Who** - believable to younger viewers, yet signalling to adults that he can on occasion barely keep a straight face. The Doctor's disdain in episode two is a delight.

DR: What hit me ?
KIMUS: The Mentiads did something. I don't know what I can tell you.
DR: I wasn't asking you. What hit me, K-9 ?

THE PIRATE PLANET contains no dramatic loose ends whatsoever - the viewer is never left wondering "Where did *they* come from", or "Why did *that* happen". As Douglas Adams revealed to TARDIS magazine in 1979, the script had undergone numerous revisions, with the Captain originally a caretaker Time Lord with an aggression absorbing machine. One can thus conclude that the story must have been one of the most re-worked ever, as its lifetime would have seen it at the hands of no less than three script editors; Robert Holmes, who held the post when the story was originated, Anthony Read who brought it to it's final form, and Douglas Adams himself, who was to become script editor the following season.

The amount of revision carried out seems to have done the story more good than harm: the dialogue sparkles throughout, and the aforementioned tightness of the plot is most satisfying. For instance, it is the TARDIS's initial arrival with Zanak that cause the Captain's Macromat Field Integrator to burn out, necessitating it's replacement with PJX-18 thereby bringing Earth into danger. Although devoid of loose ends the story does have a loose ending, or rather, about five dramatic conclusions in the space of the last ten minutes, with a very rushed explanation of how the Doctor will use the Captain's planetary billiard game to defeat Xanxia, scupper Zanak, and release the second segment.

The story fares well visually, although it could have ironically improved in this respect by losing its location filming quota. The studio-based town where Balaton and his family live appears Mediterranean both in design and climate, yet the hills outside (on film) contrast unconvincingly, appearing too barren for the cast's lightweight robes. A similar contrast spoils the join between the bridge (studio) and the engine rooms (film). This contrast actually works to great effect in parts two and three, where descending on film down a mine shaft to the surface of Calufrax, it actually appears as cold, damp and unpleasant as the Doctor has described.

The showpiece set is the aforementioned bridge, packed to the gills with flashing lights and whirring machinery, finished in a gun-metal grey to match the captain's robotic arm. Fibuli and his men sport a similar grey, with the Nurse in clinical white. The Captain's over-the-top scarlet tunic matches his temperament. Like **Blake's Seven**'s Federation Guards, the Captain's men all wear black, with their face's covered, a technique which underlines their oppressive nature well on the few occasions we are allowed to take them seriously.

Another most impressive set is the corridor outside the bridge where the Captain's trophy room of densely compacted planets hang in suspension. The bright under-lighting here emphasises the spatial abnormalities present, and adds drama to all the interaction taking place here. Spotting stylistic and dramatic influences on this story is one of its numerous pleasures. In episode two, as the Doctor and Romana are forced to inspect the engines of Zanak for the Captain, their *sotto voce* mumblings concealed by an exterior brashness, we are re-

minded of Woody Allen and Diane Keaton in the "Checking cell structure" sequence of Allen's 1973 *Sleeper*.

The Captain's guards' appalling marksmanship, and general incompetence owes much to *Sleeper* as well. Episode three is awash with identifiable quotations. The Doctor reminds Kimus that "You can fool some of the people all of the time". As the Captain reminisces over his glory days as a space pirate, and the engineering prowess with which he constructed his ship, the Vantarialis, he describes it as using "technology so advanced you would not be able to distinguish it from magic", neatly paraphrasing Arthur C. Clarke. To those among the audience in 1978 to whom the name Douglas Adams meant anything, the phrase "Don't panic" may have had a faintly familiar ring. Around the late seventies, interest in ESP and telekinesis was high thanks to Uri Geller's many chat show appearances and spoon-bending was a national pastime. This may have inspired the Mentiads, and certainly the way they literally throw a spanner into the works of the warp engines in episode four.

Even in **Doctor Who** stories which are not mysteries, dramatic interest may be sustained by postponing the revelation of the true nature or identities of characters or situations, so that mileage may be gained both from their initial ambiguity and eventual denouement. The first obvious example here is the Mentiads, whose arrival provides the cliffhanger for the first two episodes. Even once they have made themselves known to the Doctor and his friends, it is not until later that the reason for their condition becomes apparent. The way it does (Every time Zanak destroys another planet, the "life force", apparently a form of binding energy cum soul, is released on every frequency, some of which catalyses and feeds the Mentiads latent psychic abilities) is typical of the story's wrapping up of loose ends, mentioned above.

The second example of gradual revelation used to dramatic effect is the Nurse (only referred to as such in the cast list) actually being the projection of Xanxia'a new form. The character is not seen on the bridge at all in part one, gradually appearing more and more during episodes two and three, initially as the Captain's comforter and aide, yet suspiciously not barracked like Fibuli. It is she, rather than the Captain who appears most interested in Romana's naively honest explanation of the TARDIS and it's operation. At part three's cliff-hanger (or should that be plank-dropper), she is one of the laughing triumvirate, clearly at least *as* important to the Captain as Fibuli. Scant minutes into part four, we realise she is many times more so.

A more subtly revealed (and indeed, subtle) character is the Captain himself. It is skilful writing indeed that can turn around someone who initially appears to be an all-powerful bullying dictator, executing all who fail him, into a member of the warrior nobility, who plays by the rules, and is a skilled engineer. The Doctor, clever fellow that he is, notices this and points it out on two occasions:- Firstly, in episode two when the Doctor and Romana are in the engine room

DR: Romana ?
ROMANA: Mmm-mmm?
DR: We are in very, very, very great danger.
ROMANA: What, from the Captain ?
DR: Yes
ROMANA: Oh, he's just a terrible old bully. All that "by the evil nose of the sky demon" nonsense, it's just bluster.
DR: The Captain is a very clever and very dangerous man. He's playing with us. He wants to find out why we've come here

Then, in episode three when the Doctor and Kimus are captured and tied to a pillar:

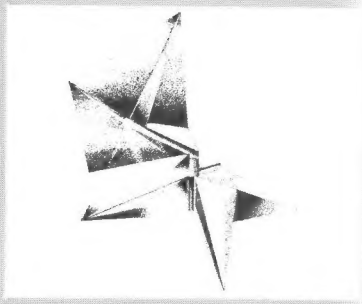
CAPTAIN: So, Doctor, you have discovered the little secret of our planet.
DR: You won't get away with it, you know.
CAPTAIN: And what makes you so certain of that ?
DR: At the moment, nothing at all, but it does my morale no end of good just to say it. I've been tied to pillars by better men than you, Captain.
CAPTAIN: Aaaah, but none, I dare guess, more vicious!
DR: Vicious ? Ha! Don't panic Kimus, don't panic. What are you doing it for Captain ? It doesn't make sense, and you know it. I can understand the life of a full-blooded pirate - the thrill, the danger, and the derring-do, but this, hidden away in your mountain retreat eating other people's perfectly good planets - where's the derring-do in that ?
CAPTAIN: Silence !
DR: You're just trying to shut me up. You can't kill me while I'm helpless.
CAPTAIN: Can't I ?
DR: No. You can't. Because you're a warrior, and it's against the warrior's code. You should have thought of that before you tied me up.
CAPTAIN: By the hounds of hell.....
DR: Hard to listen, isn't it, Captain, when someone's got a finger on a nerve. What is it you're really up to ? What do you really want ? You don't want to take over the universe, no. You wouldn't know what to do with it - beyond shout at it.

The latter quote reveals a finger on a nerve more than merely figurative, as we learn the extent of Xanxia's control over the Captain. By the end, we realise that the Captain is a figure with a lot of pathos, who has had all he values taken away from him, even his Polyphase Avitron, who along with Fibuli, is his sole friend.

THE PIRATE PLANET has enough of everything a good **Doctor Who** story needs, and it scores top marks for both a most imaginative premise, and the best dialogue to have ever featured in a **Doctor Who** story not written by Robert Holmes. A prime example is while the Doctor and Kimus are held captive on the Bridge:

DR: Don't make any noise, the Mentiads are on their way here, and he's got no power against their psychic strength.
KIMUS: What's that machine he's....
DR:Oh, it looks like a psychic interference transmitter.
KIMUS: What ?
DR: Well, it's a sort of machine, for neutralising psychic pow....
CAPTAIN: Wag your tongue well, Doctor. It is the only weapon you have left.
DR: Nonsense, Captain, nonsense. To make that machine work you'd need a collection of the most rare crystals.
CAPTAIN: Yes ?
DR: Oh yes. Oolium...
CAPTAIN: Oolium ?
DR: Madranite one five . . .
CAPTAIN: one five . . .
DR: And as far as I know they occur naturally on only one planet, and that's . . .
FIBULI: Look, Captain, the crystals from . . .
DR & FIBULI [IN UNISON]: Calufrax!
DR: My biorythms must be at an all time low.

Save for denigrating the Key to Time search to a reason for the Doctor aiming for Calufrax, and a slightly messy ending, THE PIRATE PLANET is an example of Tom Baker's tenure at its best. To sum it up as the Doctor sums up K-9's suggestion for the Bridge: "It's a bit crude, but immensely satisfying". □



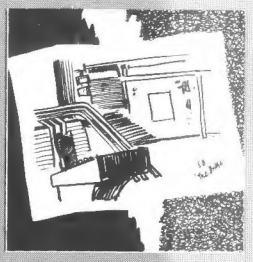
around the inlayed picture, produced the finished X-ray-like image of Pralix which was then relayed into the Mentiad scene. Finally, just to complete the effect still further, a third element, the pulsing light from the Mentiads' thought-concentrator, was superimposed too during post-production.

The ***MAKE-UP*** for the Mentiads, with their deep-set eyes, was the main work for make-up designer Janice Gould. The appearance of the Mentiads was almost to the letter how Douglas Adams had imagined them. The only amendment had been discounting references to them possessing "luminous green eyes".

This was for technical reasons. THE PIRATE PLANET was a heavily effects-based show, with many requirements for complex, multiple-feed ChromaKey and other electronic shots. To have given the Mentiads glowing green eyes would have tied-up one ChromaKey backing colour which, in turn, would have overcomplicated some of the sequences being designed.

Studio ***RECORDING*** for THE PIRATE PLANET commenced on Monday 22nd May for just two days, with block two starting on Saturday 3rd June for three days. Back at work by then, Graham Williams had to agree to a 17 minute over-run, at expensive overtime rates, on June 5th after production was delayed starting by some 40 minutes, due to technical difficulties, on the Saturday.

Because there were so many scenes on the Bridge, that set was needed for both recording blocks. This gave the ***SET*** designer several challenges. Because the walls of one set very often have to double, on the other side, as walls for the adjacent set, careful planning was necessary to ensure the same Bridge flats, on the other side, could be



dressed as different sets for each block. Hence, in block one, the Bridge backs on to the Trophy Room, and in block two, on to the corridor leading to the Time Dam chamber.

The Time Dam set saw the railway tunnel infill from location filming being re-used as a cost-saving piece of background. For these scenes, veteran performer Vi Delmar had to still as motionless as possible for long periods in her uncredited role as old Queen Xanxia.

All the scenes in the TARDIS and in the town were recorded during block two. Designer Jon Pusey employed several tricks to increase the apparent size of the town set. One of these was to add a foreground arch to early establishing shots. These shots were mixed with a glass painting showing other buildings apparently built further up the mountainside.

In post-production, one of the ***SOUND EFFECTS*** which director Pennant Roberts wanted proved to be impossible. This was not for technical reasons, but rather because of the linked nature of the Key To Time series. For THE RIBOS OPERATION, Dick Mills had created a pinging sound effect for the Tracer - not unlike a sonar signal. This ect has only been heard at the DWAS PanoptiCon in 1978 when Dick Mills played a recording of it to the audience during his lecture.

But the director of that story, George Spenton-Foster, did not like it. Instead he asked for an effect more like a Geiger counter.

When Pennant Roberts discussed the sound effects for THE PIRATE PLANET he asked Dick Mills to create a sonar-like sound for the Tracer, unaware that a similar effect had already been rejected and the precedent set for a different sound. For obvious reasons of continuity the same sound effect was kept for the whole season.

TRANSMISSION of the four-part serial began on Saturday 30th September 1978 and concluded on the 21st October, just a fortnight ahead of a third Radio 4 broadcast of *The Hitch Hiker's Guide to the Galaxy*. The series had been phenomenally popular and at the behest

Audience

TV (LONDON region) **SATURDAY 30th SEPTEMBER 1978**

POR T	N E W S	HAPPY DAYS	MR. & MRS	THE LIFE & TIMES OF GRIZZLY ADAMS (U.S)	THE MASTER-SPY quiz	film THE WRECKING CREW				N E W S	SATURDAY DRAMA "Hess"		SATUR -DAY NIGHT PEOPLE
:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	

BC 1

POR T	N E W S	NOEL EDMOND'S LUCKY NUMBERS	DR. WHO Pirate (1)	LARRY GRAYSON'S GENERAT-ION GAME	ALL CREA-TURES GREAT & SMALL (2)	LITTLE & LARGE (new)	STARSKY & HUTCH		N E W S	MATCH OF THE DAY		PARK-INSON	
:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	

BC 2

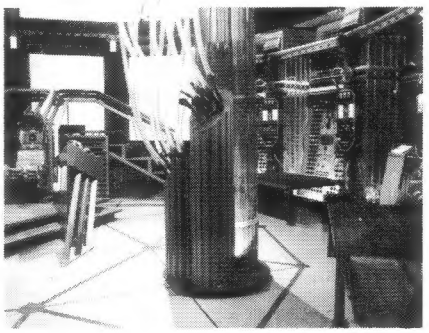
HORI-ZON	PLAY SPORT	NET-WORK	OLD GREY WHISTLE TEST	N W S	MY MUS-IC	BLOW THE WIND SOUTHERLY	film:Truffaut's STOLEN KISSES			LAND OF THE LIVING	film THE HIGH&THE MIGHTY		

Comparing the chart with a similar one from 1975 reveals how little anything had changed in the BBC 1 line-up for the passage of three years. The formula that had so spectacularly blown **Space: 1999** out of the ratings that year, and established for the BBC a virtual stranglehold on Saturday evenings, was still regarded as an inviolate formula for success by the Corporation programme planners.

It relied on a set pattern of predicted behaviour as to who would be watching television at any one time. The vanguards were still the family shows after the sport and **Doctor Who**. Noel Edmonds' latest vehicle, **Lucky Numbers** would not prove as successful as **Swap Shop**, but it was popular enough still to hook a broad spectrum of *Tinies and Teenies*, presumably with parents around too at the tea-time table.

Doctor Who was vital because of its implied need for parents to stay in the room in case anything potentially frightening was broadcast. Although the *Hammer Horror* of Philip Hinchcliffe's era had long ago been excised, so vivid were the memories of those years that it was still felt **Doctor Who** was only suitable for children with adult supervision.

After that, with tea trays and dishes consigned back to the kitchen, it was deemed plain sailing for the rest of the evening. A light hearted family participation game show bridged the washing up, timing a film or some home-spun drama to start around 7:30 when viewers were deemed ready to sit back and enjoy their evening's entertainment. Thereafter it would be comedy or variety, some action/adventure, news and football, before finally winding up Saturday with the ever-present **Parkinson**.



But times were changing. **Doctor Who** held its audience ratings through-out 1978, but alarming dips were noticed around the 7:00 p.m, 9:00 p.m and late night schedules that had very little to do with any opposition from ITV.

In the summer of 1978 the high street TV rental company D.E.R. became the first big name to announce VHS video recorders for hire at reasonable rates to its subscribers. It was the first trickle of what would become a flood-tide by the early Eighties. The video recorder freed audiences from the need to stay home to catch their favourite programme. At £15 a time, blank video tapes were not cheap, but they did offer three hours of recording time and, most important of all, the tapes were re-useable.

Right through the Seventies and Eighties video recordings were not counted in the statistics of how many watched a given show. So, while some programme makers could watch their audiences shrink, it was impossible to tell if the shrinkage was due to apathy or viewers opting to watch at their choice of time.

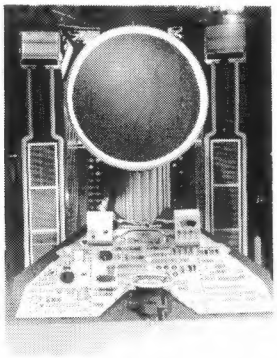
THE PIRATE PLANET retained **Doctor Who**'s over-8.5 million viewers. Despite little pre-publicity part one peaked with 9.1 million viewers and was the 30th rated programme of the week. Then, after a dip in episode two, it climbed back to 8.2m and 8.4m for the last two weeks. Despite the arrival of video, **Doctor Who** had no cause to worry yet. □

IN-VISION (ISSN 0953-3303) Issue 33, completed and first published September 1991
COMMISSIONING AND CONTRIBUTING EDITORS: Justin Richards and Peter Anghelides
PUBLISHER: Jeremy Bentham
DISTRIBUTION ASSOCIATE: Bruce Campbell
CONTRIBUTORS TO THIS ISSUE: Sean Ditchfield, Mathew Homewood, Andrew Martin, David Owen, Lance Parkin, Andrew Pixley, Anthony Read, Alison Summerfield, Raymond Twatt, Paul Vyse, Martin Wiggins, Kelly Frax
FORMAT BY: Justin Richards/Peter Anghelides, June 1986
DOCTOR WHO COPYRIGHT: BBC television 1977, 1991
PHOTO ORIGINATION: Vogue Typesetters
COLOUR: Banbury Repro
PRINTERS: Banbury Litho
EDITORIAL ADDRESS: Mill House, Aspley Court, Hill Farm, Nr Hatton, Warwick CV35 7EH UK
SUBSCRIPTIONS: 8 issues for £17 (add £2 for card envelopes) to: Jeremy Bentham, 13 Northfield Road, Borehamwood, Hertfordshire WD6 4AE UK

Context

CAST

DOCTOR WHO Tom Baker
ROMANA Mary Tamm
VOICE OF K-9 John Leeson
CAPTAIN Bruce Purchase
MR. FIBULI Andrew Robertson
MENTIAD Bernard Finch
PRALIX David Sibley (1,3-4)
BALATON Ralph Michael (1-2)



MULA Primi Townsend
KIMUS David Warwick
CITIZEN Clive Bennett (1)
GUARD Adam Kurakin (1-3)
NURSE Rosalind Lloyd

SMALL & NON-SPEAKING

MENTIADS Roy Knight, Brychan Powell, Colin Thomas, Clive Rogers, Peter Whittaker, Derek Southern, Tony Hayes (2-4), Jeff Wayne (3-4)
GUARDS Billy Hughes, Barry Hayes (1,3), Garry Dean (3-4)
TECHNICIANS John Cannon (1-2,4), Clinton Morris, Gus Roy (1,3-4), John Moore, Reg Turner (3-4)
QUEEN XANXIA Vi Delmar (3-4)
EXTRAS Bernard Planet, Kenny Kordell, Michael Kelligan, Dennis Johns, Johnny Daulton, Stuart McNeil, Roger Middleton, Ralph Lincoln, Franklyn Arbisman, Derek Hunt, James Muir, Juli La Rousse, Douglas Roe, Barbara Hampshire, Malcolm Ross, Terence Ward, Annette Peters, Les Conrad, Michael Britton-Jones, Budd Brecon, John Cadwallader, Jeff Cryer, Jack Sholomire, Edward Wyman

CREW

SCRIPT EDITOR Anthony Read
PRODUCTION UNIT
MANAGER John Nathan-Turner
DESIGNER Jon Pusey
COSTUME DESIGNER L. Rowland Warne
MAKE-UP ARTIST Janice Gould
MAKE-UP ASSISTANTS Linda Burr, Miranda Davidson, Sally Millican, Catherine Whitfield, Vicky (no surname recorded - if she has one)
VISUAL EFFECTS
DESIGNER Colin Mapson
PRODUCTION ASSISTANT Michael Owen Morris
DIRECTOR'S ASSISTANT Hazel Marriott
ASSISTANT FLOOR
MANAGER Ruth Mayorcas
FLOOR ASSISTANT Peter Leslie (1st studio session)
FILM CAMERAMAN Elmer Cossey
FILM SOUND Doug Mawson
FILM EDITOR John Dunstan
STUDIO LIGHTING Mike Jefferies
TECHNICAL MANAGER Tony Bate
STUDIO SOUND Mike Jones
GRAMS OPERATOR Ian Tomlin
SENIOR CAMERAMAN Spence Payne
CREW 2
VISION MIXER Sue Thorne (1st studio session)
ELECTRONIC EFFECTS Dave Chapman
VIDEOTAPE EDITOR Rod Waldron

SPECIAL SOUND Dick Mills
INCIDENTAL MUSIC Dudley Simpson
WRITER Douglas Adams
DIRECTOR Pennant Roberts
PRODUCER Graham Williams

TRANSMISSION

Part One: 30 September 1978, 18.22.08 (25' 05")
Part Two: 7 October 1978, 18.21.42 (25'30")
Part Three: 14 October 1978, 18.21.40 (25' 47")
Part Four: 21 October 1978, 18.22.01 (25'16")

FILM

Each part: 35mm (stock titles): 30" (opening); 50" (closing)
Part One: 16mm: 1'38"
Part Two: 16mm: 9'30"
Part Three: 16mm: 2'30"
Part Four: 16mm: 4'45"

FILMING

1 - 5 May 1978: Berkeley Power Station (Gloucestershire), Blaenavon, Nantyglo (Ebbw Fach Valley), Brecon Beacons Nation Park (Gwent)

RECORDING

Studio 1:
22 May 1978, TC6 (11:00 Rehearse; 19:30-22:00 Rehearse/record: C6HT/B24100/A
23 May 1978, TC6 (10:30 Rehearse; 14:30-17:30 Rehearse/record: C6HT/B24101/A; 19:30-22:00 Rehearse/record: C6HT/B24101/B)
Studio 2:
3 June 1978, TC6 (11:30-13:00 Rehearse/Record: C6HT/B24102/A; 14:30-17:30 Rehearse/record: C6HT/B24102/B; 19:30-22:00 Rehearse/record: C6HT/B24102/C)
4 June 1978, TC6 (10:30 Rehearse; 14:30-17:30 Rehearse/record: C6HT/B24103/A; 19:30-22:00 Rehearse/record: C6HT/B24103/B)
5 June 1978, TC6 (10:30 Rehearse; 14:30-17:30 Rehearse/record: C6HT/B24103/C; 19:30-22:00 Rehearse/record: C6HT/B24103/E)
Gallery session:
9 June 1978, TC3 (11:00-22:00 Rehearse/record: C6HT/TBA - electronic effects)

SPOOL RECORDING & SYPHER DUBBING

Part One: 14 June 1978
Part Two: 17 June 1978
Part Three: 26 June 1978
Part Four: 23 June 1978

PROJECT NUMBERS

Part One: 2348/2305
Part Two: 2348/2306
Part Three: 2348/2307
Part Four: 2348/2308

RECORDING NUMBERS

Part One: VTC/6HT/B24100/ED
Part Two: VTC/6HT/B24101/ED/ED
Part Three: VTC/6HT/B24102/ED/ED
Part Four: VTC/6HT/B24103/ED

MUSIC

Each part: Opening music (Ron Grainer) 30"; closing music (Ron Grainer) 53"
Part One: Incidental (Dudley Simpson) 5' 38"
Part Two: Incidental (Dudley Simpson) 4'30"
Part Three: Incidental (Dudley Simpson) 6'01"
Part Four: Incidental (Dudley Simpson) 3'27"

REFERENCES

LITERATURE

ADAMS, Douglas. *Dirk Gently's Holistic Detective Agency* (Heinemann, 1987); *The Hitch-Hiker's Guide to the Galaxy* (Pan, 1979); *The Hitch-Hiker's Guide to the Galaxy - Original Radio Scripts* (Pan, 1985); *Life, the Universe and Everything* (Pan, 1982); *The Restaurant at the End of the Universe* (Pan, 1980)
GAIMAN, Neil. *Don't Panic* (Titan Books 1988)
TULLOCH, John & ALVARADO, Manuel. *Doctor Who: The Unfolding Text* (MacMillian, 1983)

ARTICLES

Doctor Who Magazine 70, Nov 1982 (Episode guide); 75, Apr 1983 (Archives); 99, Apr 1985 (Mary Tamm comments); 110, Mar 1986 (Morality elements); 118, Nov 1986 (Anthony Read comments); 122, Mar 1987 (Pennant Roberts comments)
Gallifrey 10, Spring 1980 (Pennant Roberts interview)
Starburst 31 & 32, 1981 (Douglas Adams interview)
Starburst 116, April 1988 (Rowland Warne interview)
TARDIS Volume 3 #6, Dec 1978 (Review); Volume 4 #1, Feb 1979 (Douglas Adams interview)

FILMS

Clash of the Titans (directed by Desmond Davis, 1981)
Star Wars (directed by George Lucas, 1977)

THEATRE

The Duchess of Malfi (John Webster, 1614)

RADIO

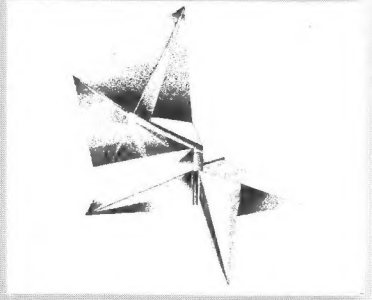
The Hitch-Hiker's Guide to the Galaxy (BBC, 1978, 1980)
Week Ending (BBC)

TELEVISION

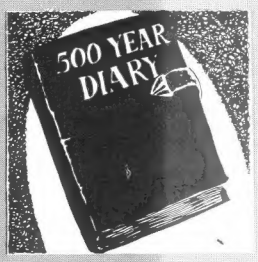
Blake's Seven (BBC, 1978-1981)
Blue Peter (BBC)
Doctor Who (BBC, 1963 -)
The Hitch-Hiker's Guide to the Galaxy (BBC, 1980)
I, Claudius (BBC, 1976)
Lucky Numbers (BBC, 1978)
Match of the Day (BBC)
The New Avengers (Avengers Enterprises, 1976)
The Onedin Line (BBC)
Parkinson (BBC)
Penmarric (BBC)
Space: 1999 (ITC/RAI/Group 3, 1975-6)
Swap Shop (BBC - 1976)

DOCTOR WHO

The Brain of Morbius (4K)
City of Death (5H)
Destiny of the Daleks (5J)
The Invisible Enemy (4T)
The Pirate Planet (5B)
Planet of Evil (4H)
The Ribos Operation (5A)
Shada (5M)
The Sun Makers (4W)
The War Games (ZZ)



of its producer, Geoffrey Perkins, Douglas Adams was at work on a second set of scripts. But then again, with 1978 drawing to a close, Adams found Perkins was not the only BBC producer interested in getting more work from him.



From a point view of ***CONTINUITY*** we learn several interesting things. We discover, for example, that the Doctor has been "operating" the TARDIS for 523 years. Romana's mode of transport in earlier years was more mundane - apparantly she had an air-car for her seventieth birthday.

About Earth we learn a few things as well. The coordinates of Earth are 58044684884. And we also find out how the Doctor helped Newton discover gravity - he climbed up a tree and dropped an apple on his head. "And so he discovered gravity?" asks Romana. Alas no, the Doctor had to explain it to him later, over dinner.

Internal story continuity is also interesting. Balaton says that he "was a lad" when old Queen Xanxia ruled. Yet according to the Doctor Brandraginus V disappeared "about a hundred years ago". Either the Doctor's estimates are wrong, or the people of Zanak, and indeed the Captain, live for a long time.

Interesting ***TRIVIA*** include the fact that a late script amendment added a short sequence where the Doctor is seen to cut his lip on the TARDIS console during episode one - thereby explaining the visible dog-bite scar Tom Baker had acquired some weeks earlier, which is still apparent all through THE PIRATE PLANET.

Among the planets the Captain and Xanxia have looted we see in the Trophy Room the ones mentioned, like Bandraginus V, and also Granados. Calufrax is apparantly an oblate spheroid about 14,000 kilometres across.

In the originally-scripted conversation between Romana and the Captain (reproduced in *Read and Rewrite on page 10*), Romana indicates she is not yet a Time Lady - she still has "a couple of qualifying exams to take." □